Club Sandwich

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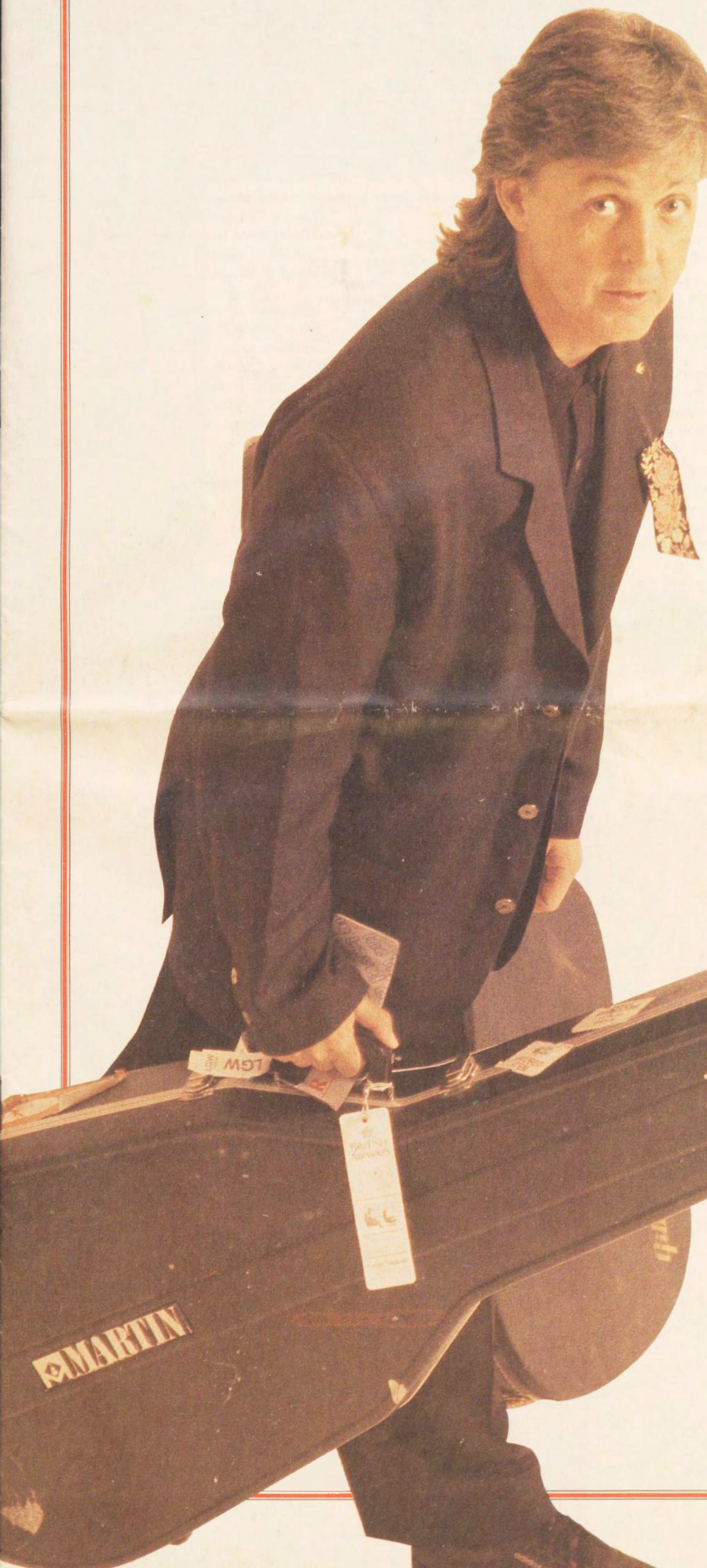

ON THE ROAD AGAIN

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Club Sandwich

At long last, we've come to the moment we've anticipated for so long: Paul has embarked on the first leg of his world tour, and this issue starts the story (see 'The Grand Tour' on page 3).

Subsequent issues will feature different aspects of the tour as it unfolds. We will look behind the scenes at what it takes to get a major band on the road, giving you some idea of what's in store. But we're going to be careful about the actual coverage of the show, as we wouldn't want to spoil the experience for those of you who will see it later on.

Since our last issue, Paul has been in the public eye constantly. Following extensive magazine and press coverage of "Flowers in the Dirt", Paul set out to test the waters with his new band, doing some live European TV shows. You can capture some of the flavour of events in Spain as reported by John Hammel ('On a Screen Near You'). Then later in the summer came the U.K. press conference and rehearsals held at the Playhouse, the press conference and rehearsal held in New York, and finally the dress rehearsal at Elstree before the band set out on the road.

In your editor's absence, Mark Lewisohn stood in for the Sandwich at the London rehearsals (see 'Paul at the Playhouse' on page 10) whilst two charter members of the Fun Club, Zig Montgomery and Patti Murawski very kindly wrote up their experience in New York (see page 11). The Fun Club had very short notice that these events were taking place, but we tried our best to ensure that some club members got to attend, the time factor restricted us to contacting those geographically close to the rehearsals. However, we did include the entire U.K. membership in the draw for tickets to the Japanese TV programme CXTV held at Twickenham Studios and we will always try to do that whenever we can.

We were glad to have been able to arrange for club members to get priority tickets for the concerts in Europe, the U.K. and North America. A number of you have written to ask about anything special for club members, but I'm sorry to say, we aren't able to get any back-stage passes for members to meet Paul and Linda, as the show arrangements make it impossible.

As the band gets initiated out on the road, we complete our profiles by meeting Robbie and Wix. We also cover Linda's many activities away from the band, most notably the launch of her best selling cookbook, *Linda McCartney's Home Cooking*. At the moment, it is only on sale in Britain, but we'll keep you posted on publication dates abroad.

Campaigns Update on page 19 follows Linda's commitments to environmental causes. Some of you may have seen the exhibition at the Royal Festival Hall staged by the Council for the Protection of Rural England, which contained some of Linda's pictures.

On page 17 we have the report on this year's Buddy Holly Week (see "There's a guy down Enfield Council swears he's Buddy...") Perhaps some of you saw MPL's Alan Crowder's moment of glory in the 'Oh Boy' video, screened on TV-AM recently.

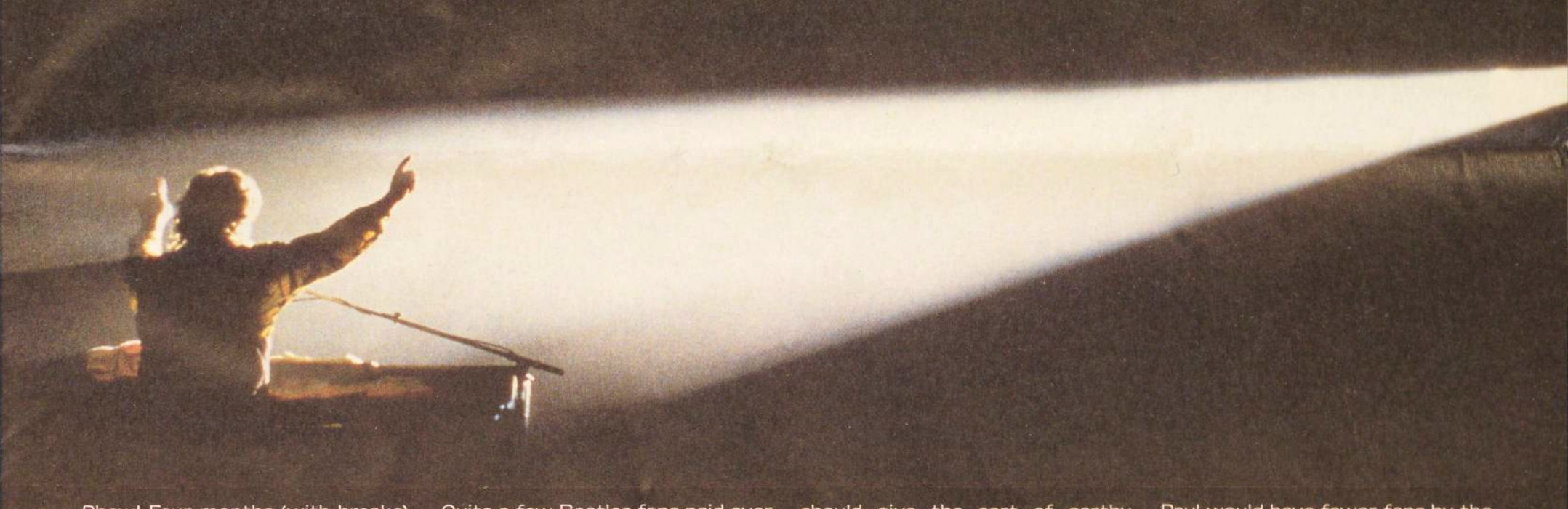
'til next time,

Sue

THE GRAND TOUR

Well, here at last is what we've all been waiting for: Paul back on the road. And how's this for a schedule?

1989	Tue. 26:	September:	SKESMOHALLEN	OSLO
	Thu. 28	September:	SCANDINAVIUM	GOTHENBERG
	Fri. 29	September:	ISSTADION	STOCKHOLM
	Sat. 30	September:	ISSTADION	STOCKHOLM
	Tue. 3	October:	SPORTSHALLE	HAMBURG
	Wed. 4	October:	SPORTSHALLE	HAMBURG
	Fri. 6	October:	FESTEHALLE	FRANKFURT
	Sat. 7	October:	FESTEHALLE	FRANKFURT
	Mon. 9	October:	OMNISPORT BERCY	PARIS
	Tue. 10	October:	OMNISPORT BERCY	PARIS
	Wed. 11	October:	OMNISPORT BERCY	PARIS
	Mon. 16	October:	WESTFALLENHALLE	DORTMUND
	Tue. 17	October:	WESTFALLENHALLE	DORTMUND
	Fri. 20	October:	OLYMPIAHALLE	MUNICH
	Sat. 21	October:	OLYMPIAHALLE	MUNICH
	Sun. 22	October:	OLYMPIAHALLE	MUNICH
	Tue. 24	October:	PALAEUR	ROME
	Thu. 26	October:	PALATRUSSARDI	MILAN
	Fri. 27	October:	PALATRUSSARDI	MILAN
	Sun. 29	October:	HALLENSTADION	ZURICH
	Mon. 30	October:	HALLENSTADION	ZURICH
	Thu. 2	November:	PALACIO DES SPORTES	MADRID
	Fri. 3	November:	PALACIO DES SPORTES	MADRID
	Sun. 5	November:	LA HALLE TONY GARNIER	LYON
	Tue. 7	November:	THE AHOY	ROTTERDAM
	Wed. 8	November:	THE AHOY	ROTTERDAM
	Fri. 10	November:	THE AHOY	ROTTERDAM
	Sat. 11	November:	THE AHOY	ROTTERDAM
	Thu. 23	November:	THE FORUM	LOS ANGELES
	Fri. 24	November:	THE FORUM	LOS ANGELES
	Mon. 27	November:	THE FORUM	LOS ANGELES
	Tue. 28	November:	THE FORUM	LOS ANGELES
	Wed. 29	November:	THE FORUM	LOS ANGELES
	Sun. 3	December:	THE HORIZON	CHICAGO
	Mon. 4	December:	THE HORIZON	CHICAGO
	Tue. 5	December:	THE HORIZON	CHICAGO
	Thu. 7	December:	THE SKYDOME	TORONTO
	Fri. 8	December:		
	Sat. 9	December:	THE FORUM	MONTREAL
	Mon. 11	December:	MADISON SQUARE GDNS	NEW YORK
	Tue. 12	December:	MADISON SQUARE GDNS	NEW YORK
	Thu. 14	December:	MADISON SQUARE GDNS	NEW YORK
	Fri. 15	December:	MADISON SQUARE GDNS	NEW YORK
1990	Tue. 2	January:	N.E.C.	BIRMINGHAM
	Wed. 3	January:	N.E.C.	BIRMINGHAM
	Fri. 5	January:	N.E.C.	BIRMINGHAM
	Sat. 6	January:	N.E.C.	BIRMINGHAM
	Mon. 8	January:	N.E.C.	BIRMINGHAM
	Tue. 9	January:	N.E.C.	BIRMINGHAM
	Thu. 11	January:	N.E.C.	BIRMINGHAM
	Sat. 13	January:	WEMBLEY ARENA	LONDON
	Sun. 14	January:	WEMBLEY ARENA	LONDON
	Tue. 16	January:	WEMBLEY ARENA	LONDON
	Wed. 17	January:	WEMBLEY ARENA	LONDON
	Fri. 19	January:	WEMBLEY ARENA	LONDON
	Sat. 20	January:	WEMBLEY ARENA	LONDON
	Sun. 21	January:	WEMBLEY ARENA	LONDON
	Tue. 23	January:	WEMBLEY ARENA	LONDON
	Wed. 24	January:	WEMBLEY ARENA	LONDON
	Fri. 26	January:	WEMBLEY ARENA	LONDON



Phew! Four months (with breaks), 60-odd dates, 700,000 people.

As we go to press, Scandinavia are enjoying the first outpourings of Paul and co., the lucky devils. Let's hope there's no trouble from the midnight sun: it scuppered Wings' light show on a 1972 visit to Finland.

Nearly 50,000 of Paul's French fans will have seen the band by the time you read this. Paris may have snubbed the Beatles in favour of Sylvie Vartan in 1964, but France has been loyal to Paul, the Beatles and *tout le vrai rock* ever since. Three big shows there seems a good move, with another to follow at Lyon.

Hamburg has, of course, a special place in Paul's story and German fans in general (that's 90,000 of you) are well catered for. Now we know one Horst Ubber sings two songs on the Beatles' infamous *Live at the Star Club* set, but trust that didn't give you ideas...

Quite a few Beatles fans paid over the odds for *The Beatles in Italy*, packaged by local EMI to look like a live album, only to find the familiar studio recordings. We don't blame the Italian people for this at all and are sure you will enjoy Paul in Rome and Milan.

After a bit of Swiss roll in Zurich, it's off to Madrid: judging by the response on Paul's promotional visit to Spain (see feature) he should be all right there. Then it's Ahoy sailor at Rotterdam, a Dutch treat for 35,000 over the four nights.

Following a break to buy guitar strings, remove cloth from parrot's cage etc., it's off in Columbus's footsteps. (Did he land at the LA Forum?) In LA and New York, Paul and the band will have celebrities and jaded critics to impress (he'll succeed), but more importantly the real fans will get to see him in great numbers. Chicago and Canada are sandwiched in between these two showbiz centres: the Windy City should give the sort of earthy response Paul appreciates in Liverpool and Glasgow, while the Skydome at Toronto is the tour's biggest venue.

Then it's home, James, and don't spare the horses. After the Christmas lay-off, there's no sparing voices and limbs either. With six days at Birmingham's NEC and eleven at Wembley Arena, nearly 200,000 Britons will witness a show honed to perfection by road-work and revived by Christmas pud. By the end of each residency, I should think Paul and the others will each have their own armchair, mirror etc. backstage.

By the end of the four months, Paul, Linda, Chris, Hamish, Robbie and Wix will be ready for the armchairs of home. The rest of us will greedily await the next instalment of Paul McCartney's staggered (and staggering) world tour.

Now you can't just fling a tour like this together – well, you could, but Paul would have fewer fans by the end of it. Richard Ogden, MPL's MD, felt that a tour of this scale required a worldwide co-ordinator and turned to Barrie Marshall, who started his career as assistant to Beatles' promoter Arthur Howe, to lend his 25 years of experience to the Paul McCartney World Tour.

Marshall Arts, the company he runs with his wife Jenny, have promoted some of the biggest European Tours of the past five years. *Club Sandwich* asked Jenny how Marshall Arts links up with the tour promoters in the various countries.

'We're the promoters for the UK. In Europe we work together with our local partners. This is no problem, as many of them have been our friends for years: we've dealt with the Scandinavian promoter for 20 years, for example. We're the co-ordinators for the North American part of the tour.''

So, with the venues lined up, what gear do you need and how do you get it to them?

These are questions that have caused grey hairs ever since major rock tours began with the Beatles. After the chaos and discomfort endured by them and their contemporaries, it's not surprising that, once they had some say in the matter, major stars insisted on careful advance planning.

Production director Gerry Stickells knows all about this: he was a roadie with Jimi Hendrix, one of the biggest stars of the post-Beatles wave. With his partner Chris Lamb, who as production manager will oversee the technical side on the road, Gerry has been working out of the Marshall Arts office since May, putting together the gear and the team to handle it.

As one of Gerry's recent jobs was the Amnesty International *Human Rights Now!* tour featuring Bruce Springsteen, Sting and Peter Gabriel, he's used to working on a large scale. The tour programme gives an idea of his task:

"Our...first job was to put together the best team of people we could...who can all tolerate being around one another *a lot*...In this show you're dealing with all sorts of periods in music and history...which you want to reflect in film, lighting and the set. Paul discussed that with the stage designer Brian Clarke and Marc Brickman, the lighting designer, going through song by song. Then John McGraw (production and stage design)...brought their ideas down to a practical level...The big problems with a rock 'n roll production are that you're on the move nearly every day and you have to be ready to go into a stadium...at eight in the morning and have the stage ready by four in the afternoon when you sound-check."

With thirteen 40-foot articulated trucks bursting with equipment, this is scarcely a doddle. We asked Gerry for the differences between running a major tour in Europe and America.

"Europe is more difficult, due to the different types of arena. They're pretty standard in the US, as they're geared to indoor sports. I know them all from previous tours, but I still had to visit some as this show is stretching the limits of what can be done."

How does Paul's tour compare with others Gerry has done?

"This is more complex. In size, it's similar to tours I've done with Queen, Madonna, Lionel Richie and George Michael – bigger, if anything."

Are there problems in keeping a crew together for a staggered world tour like this?

"Not really. It'll be pretty much the same crew for North America as for Europe."

As well as those named above, this includes overall tour manager Clive Dunn (no panicking there) and stage manager Bill Martin. John Hammel is special assistant and there are separate technicians for guitars (Keith Smith: see feature on Spanish visit), keyboards and percussion. Supremo in this department is band technician Sid Pryce. Among those dealing with sound, lighting and lasers, there are those with more down-to-earth functions: four carpenters, a wardrobe person and a chef. In a hi-tech world, some jobs will never become redundant.

Grid reference

Lancastrian Brian Clarke will be known to you all for his background painting on the front cover of *Flowers In The Dirt*, but for a pointer to his design for the stage set we need to go back to his first work for Paul: the sleeve for *Tug Of War*. A grid motif is common to both; for

Brian's explanation of its significance, and more besides, we can do no better than quote from the splendid tour programme.

A designer of mosaics, tapestries and stained glass as well as a painter, Brian Clarke's work is displayed worldwide, both in galleries and public buildings, including appropriately enough – the Hamburg HQ of the Olympus photographic company. He points out that Paul and the Beatles have used artists like Richard Hamilton, Peter Blake and Eduardo Paolozzi for their album covers: "there are very few recording artists who could trace back that kind of connection with visual work.

"...The first time I worked with (Paul) was when he asked me to do a painting for the cover of *Tug Of War*...Dealing with Paul and Linda,...I'm aware that, because of their respect for art in general, my work is in the best possible hands.

"The stage design is a first for me. Paul and Linda conceived the whole thing as a real event...This has to be a marriage of a huge work of art and the music."

As with Paul's "mother Mary" and "heavenly father", there are references in Brian Clarke's work which seem religious.

"...The cross has always been very important in my work. It's *not* the cruciform, it's not a religious reference, it's a symbol of...order, or permanent values. Now my cross has developed into an interlocking grid system...what it's about very simply is the creation of poetic ideas...to express the concept that there is an alternative world – one which is not governed by acquisitive greed...

"I believe that art, in any of its forms, celebrates human tenderness...the idea of doing the stage set for Paul is a continuation of my lifetime role of making art for public display and my commitment to the idea that nothing is too good for the working man."

It would be hard to think of a vision more in tune with both Paul and Friends of the Earth.

Roll up, roll up, get your souvenirs here

You can get fleeced for some awful tat at big concerts, but relax, merchandisers Brockum International are keen to offer you the best at Paul's shows. In fact, Brockum's Jerry Barrad was positively energised by the possibilities when he spoke to *Club Sandwich*. Would Friends of the Earth have merchandise at all the shows, we asked him?

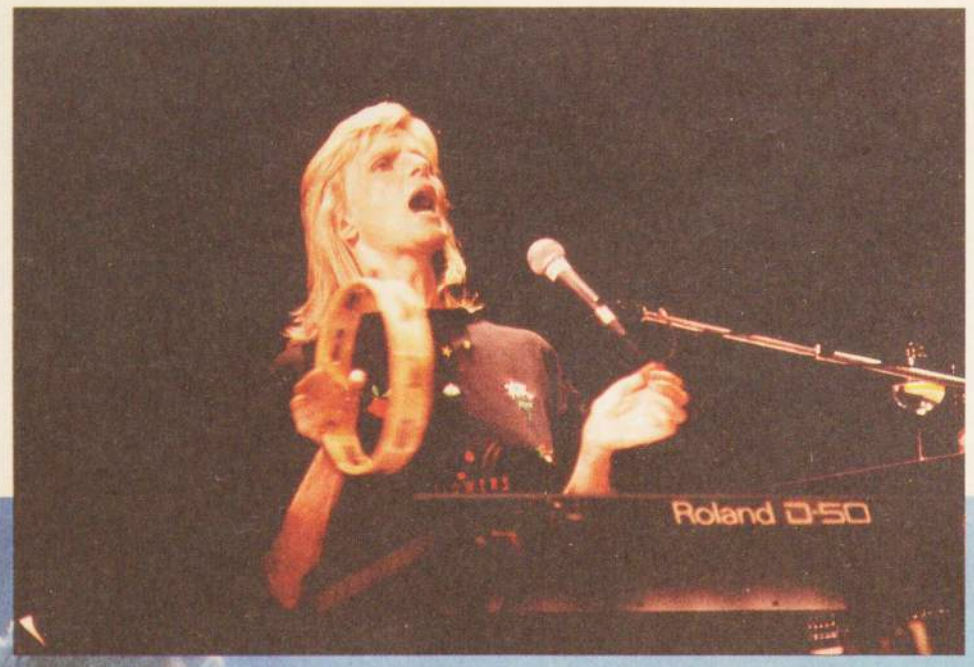
"Yes. Apart from their leaflets, they'll have two different T-shirts, one designed specially for the tour." What type of merchandise will Brockum be offering?

"We'll be selling a 32-page programme of glossy photos: it's an art book, really. There'll be T-shirts and sweat shirts with six or seven different designs, rose-and-sickle buttons to symbolise East-meets-West, enamel pins of the Hofner bass, a poster...and Linda's cookbook will be on sale. There might be some surprises during the tour, too – new shirt designs, for instance."

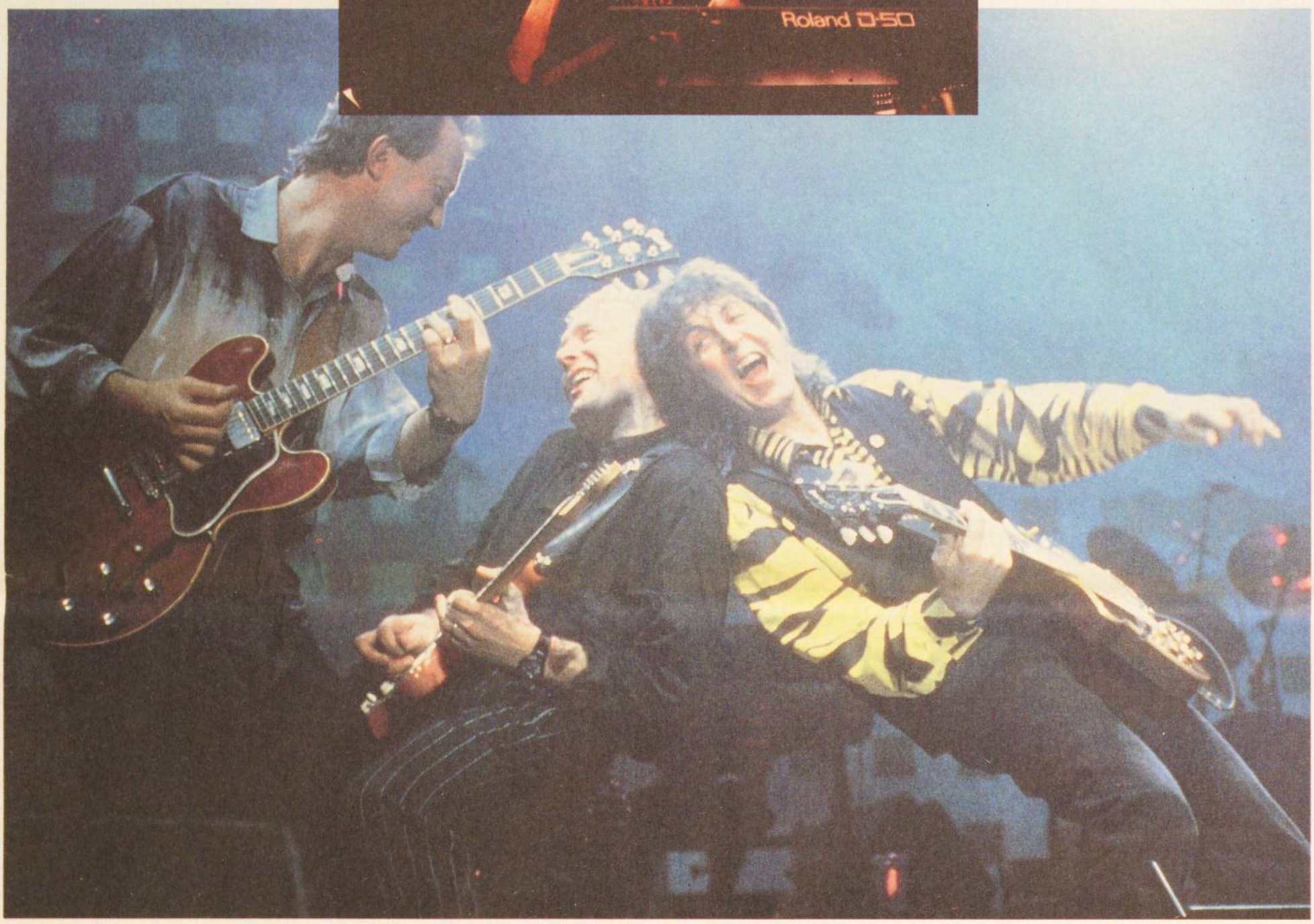
Perfect bound, perfect all round

The astounding free programme (not the art book) will leave you more cash for the above goodies. Paul likes *Q* magazine, who had one of his best interviews in its first issue, and its lighter stablemate *Smash Hits*, so Richard Ogden approached publishers EMAP about the programme.

By this time, Paul had given another interview to Paul Du Noyer, Q's assistant editor. Born in Anfield, PDN had previously quizzed Paul at a Liverpool press conference in 1979; he obviously struck the right note in 1989, for Paul agreed to four further interviews for the programme. So except for the interviews with Gerry Stickells and co., conducted by Phil Sutcliffe, all the text is in Paul's own words.



There's a hole in the sky, poisonous rain, things don't grow; the message on a screen says all this is necessary to give us a comfortable life. A child, seeing through the emperor's new clothes, asks "Why?". A new way is found, the rain tastes sweet. "It's time that we became the young child," concludes Paul. "To build a better kind of future. What do you think? Enjoy the show."



What was EMAP's brief for the programme, we asked Paul Du Noyer?

"It was to be 100 pages and not throwaway in style: more heavyweight than usual, for grown-ups."

Q picture researcher Claire Kendall-Price did some delving; PDN, designer Caroline Grimshaw and Linda chose from the available plenty; the result is itself an art book, spanning Paul's life and career in a way that could hardly be bettered. Photo sources include Apple, Mike McCartney, Peter Mountain, Robert Ellis and Linda and there are illustrations by James Marsh, Simon Critchley and Julie Douglas.

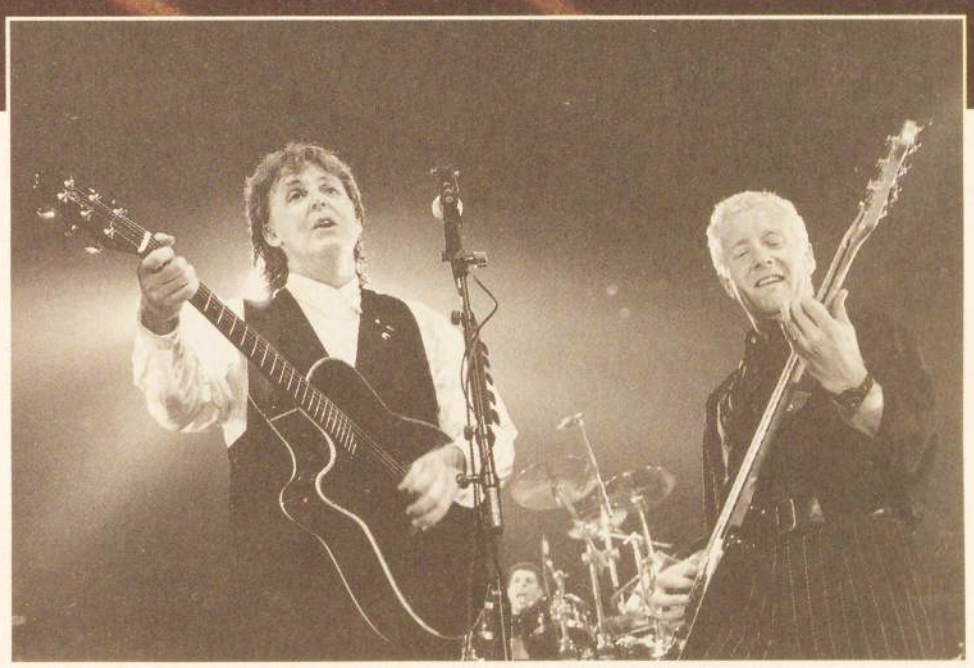
A map of the world shows the tour venues, the continents transformed into musical instruments. And it's perfect bound, meaning none of those unsightly staples. The content lingers too, especially Paul's telling fable.

Friends of the Earth

Paul, whilst not rejecting the idea of commercial sponsorship thought it would be rewarding to sponsor a good cause himself. Friends of the Earth were invited to use the World Tour as a platform and Jonathan Porritt was given 4 pages in the tour programme to put his message across.

Why Friends of the Earth in particular? Paul and Jonathon had discussed the environment more than once; Linda had lent them photos. Their patient, constructive pressure on governments, their ability to work with other groups when the environmental movement shows signs of splintering: these must have appealed to Paul.

The Montreal Protocol, an agreement to phase out CFC's (those dangerous chemicals most commonly found in fridges and



aerosols) by the end of the century, is an example of what persistent pressure can achieve. The British government signed the Protocol, yet at one time they took some persuading to agree to the EEC target of a 50% cut by the year 2000, feeling that a freeze at present levels would suffice. FoE's research suggests it's practical to phase out CFC's and other ozone-threatening gases by 1993 and they're pressing their case hard.

It's to fund such research that FoE need your subscription. Governments listen to a well-founded case, not to unfocused emotion. Jonathon Porritt himself, a non-scientist, has to do "an immense amount of reading" in order to argue convincingly.

Like Paul, FoE's concern with topics now on everyone's lips long pre-dates today's rampant Greenery. They first warned about the effects of burning the tropical rain forests in 1984. As the Colombian cocaine barons' violent campaign demonstrates, a full-frontal attack on powerful interests is fraught with danger. Brazilian union leader Chico Mendes (mentioned by Paul in his *Put It There* interview) was murdered for his campaign against the cattle barons' razing of the rain forest to provide grazing land.

FoE aim to persuade, not lecture. The burning of the forest contributes to global warming and therefore the greenhouse effect, but this often seem remote to the commercially-minded. So FoE are pressing the argument that good husbandry of the forest's nuts, resins, rubber etc. is more profitable – and sustainable – than burning or felling. Similar persuasion is needed to convince under-developed countries not to allow dumping of toxic waste in return for much-needed cash and to promote incentives for China to abandon its aim of 'one fridge per family' – with their population, imagine what that would do to the atmosphere!

Each country's Friends of the Earth group is independent, linked by a small International Secretariat and the Green-Net computer network. They've just had their international conference in Washington – last year it was in Cracow. Membership application forms will be freely available at all concerts; in Britain a form is on every ticket wallet.

There are 33 national groups. Addresses for some of them are in the programme. For others, contact FoE International Secretariat, 26/28 Underwood Street, London N1 7JQ. The group for England, Wales and Northern Ireland can also be found there; the Scottish group is at Windsor Street, Edinburgh EH1 5LA.

Membership for E/W/NI has tripled to 150,000 in two years. There are 270 independent local groups; 50 Earth Action local groups harness the enthusiasm of 14-23 year-olds. The subscription costs £12 (£5 unwaged), or £20 for overseas residents joining the UK group. The FoE Trust, a charity, includes The Arts for the Earth (TATE), supported by actors Kenneth Branagh and Judi Dench, to name but two.

FoE, Greenpeace and others produced a *Blueprint For A Green Europe* for the 1989 European elections. Last year the above two groups and the World Wide Fund for Nature threw down *The Green Gauntlet*, a list of environmental measures achievable during the current British Parliament. It's this kind of pressure which has resulted in non-aerosol sprays on the supermarket shelves, to give one example.

"Although individual action is very valuable, on its own it's not enough," says Jonathon Porritt. "...When a government minister speaks to us, he knows we're representing 150,000 people...who will start making a nuisance of themselves if they don't get action."

That's why Paul backs Friends of the Earth. As he says in his anti-heroin song, "Would you rather be alive or dead? Simple as that."

A history of Paul in 11 minutes

Paul rarely forgets a face. You might not hear from him in a decade or two, but if you worked with him once and he liked what you did, you never know when the phone may ring...This happened to Richard Lester, director of *A Hard Day's Night* and *Help* in 1964 and 1965, when Paul wanted a short film covering 25 years of McCartney music and world events to open the show.

Richard's work with the Goons had impressed the Beatles and he's kept busy in the '70's and '80's with films like *The Three Musketeers* and *Superman II* and *III*. Paul's commission evoked happy memories, as he told Phil Sutcliffe,

"For me from the end of '63 to the end of '66...was the most exciting ...the most joyous time.

I knew then that it would probably never get better than that...You have to try to find other things that will be as satisfying, but in a different way...To be with (the Beatles) was a rare honour. What could be nicer than to be involved in something like that?...

"It's not going to be *my* potted world history though. In every sense it's a co-operative effort between me and Paul."

Three computer-linked projectors throw separate images onto an 80 foot by 20 foot screen, compressing 33 minutes of material into 11. "I'm sure modern audiences can deal with that", said Richard confidently. But which version of a song do you choose to fit each clip of Paul or the Beatles?

"Paul and I are selecting the music jointly...there are slight variations in tempo between each (version) so what you have to go for is the one that's in sync, although it may not be the best recording."

They all sounded good enough at the dress rehearsal, when this Front Page Films/MPL production warmed us up a treat.

All right before the night

If there was dress rehearsal raggedness at Elstree on 21st September, your correspondent didn't spot it. A long, powerful, confident set promised well for the opening date at Oslo five days later. Paul and band had been rehearsing music, lights etc. at Elstree studios for some time and the lucky audience included families of the road crew and winners of a Radio One competition. The band wore dark outfits, Robbie, Paul and Hamish in the front line, Wix, Chris and Linda behind.

Having established his contemporary credentials early on with 'Figure Of Eight' and 'Rough Ride' (with plenty more from *Flowers In The Dirt* to follow), Paul was happy to power through highlights from his past. As he has said, he asked himself "What would I like to hear me sing?" and has obviously thought hard about the answers.

No-one could quarrel with either selection or performance. We've all got our own favourites and to see them performed at such close quarters was quite an experience. Not since the early, impromptu Wings gigs has Paul played in such an intimate setting.

And the amazing thing was that so few of the oldies were ever done live by the Beatles. With memories of Beatlemania and convinced that their complex studio creations could not be reproduced on stage, the group never played such obvious crowd-pleasers as 'Hey Jude', 'Back In The USSR' and 'Get Back' to a concert audience. This fact took Paul's versions beyond the realms of nostalgia – not that there's anything wrong with that.

There were plenty of incidental touches to enjoy. Paul's lead guitar on 'Can't Buy Me Love' and 'Sgt. Pepper', where a fearsome guitar duel with Robbie led into the famous reprise. Wix's 'brass' and 'strings' effects. Robbie's slide guitar on 'Band On The Run'! Paul's psychedelic piano rising and revolving during 'Fool On The Hill'. Hamish singing Stevie Wonder's part in 'Ebony And Ivory'. Chris donning headphones for 'Coming Up'. Linda levitating above and behind the rest on her module.

Anyone who saw mid-'70's Wings or the *Rockshow* film (given a timely showing by Channel Four on the tour's opening night) won't be surprised to learn that the lighting and effects were absolutely dazzling. What might have surprised them was the band's capturing of every nuance in 25 years of recorded highlights. Close your eyes during the closing sequence from *Abbey Road* and it could have been the Beatles.

Paul looked remarkably like his early '70's self (it will indeed be long hair at the Madison Square) and seemed to put even more into his performance when at the piano, where he spent a lot of time towards the end. He might have been limbering up for a long tour, but he never spared his voice. In the words of the late Tommy Trinder (Paul is too modest): "You lucky people!"

Meet Robbie McIntosh

Guitarist Robbie McIntosh is best known for his years with the Pretenders, helping Chrissie Hynde to rebuild the group after the original line-up disintegrated. Certainly, few expected the 1983 'comeback' album to be as strong as it was. Robbie was on most of the tracks, but I soon discovered that Chrissie was far from the first big name he'd worked with.

"I joined the Foster Brothers straight from school. It was boogie-type music, with twin lead guitars: very unfashionable."

One 1977 LP on Elton John's Rocket label failed to buck the trends, despite a *Top of the Pops* appearance. Soon Robbie was working for a building supplier's and a promising career was put on hold.

But not for long. By 1979, young McIntosh found himself a member of Night, a group much less famous than its members; as the name somehow suggests, Night was initially a studio project.

"It was put together by Richard Perry [producer of the Pointer Sisters, Carly Simon, Diana Ross – and Ringo!]. I auditioned, then was recording in LA within a month, playing with all my idols."

These included Rick Marotta, Bill Payne (Little Feat), Steve Porcaro, Nicky Hopkins and Michael McDonald.

"Michael was a great guy and Bill was very helpful. Rick's a wild man, but he was great to meet. Nicky was the only one on tour, when we supported the Doobie Brothers: he's still a friend, but we haven't been playing together with Paul."

The second album, minus the stars, was a flop and that was the end of that. Another famous name, Manfred Mann, was essaying contemporary rock with his Earth Band and enlisted Robbie, who is credited on the 1980 *Chance* album.

"My work with Manfred was negligible," says Robbie. 'Just a couple of rhythm parts, though there was some other stuff that wasn't released..He's an underrated player who has amazing projects that don't work out; a great bloke, but paranoid: he can't make up his mind."

Mann vocalist Chris Thompson formed the Islands, including Robbie, but the band split, unable to get a deal. (The tapes were issued later as a Thompson solo LP.) About now, the name of 'Wix' started to crop up: it transpired that this was no household cleanser, but Paul Wickens, keyboardist extraordinaire – of whom more later. Bassist Malcolm Foster (of the Brothers) was also involved. But R. McIntosh turned to sessions as 1981 faded out, including Tight Fit's revival of 'The Lion Sleeps Tonight'. He is also heard on every Talk Talk album except the first. Then, in autumn 1982, Robbie joined the Pretenders.

"I knew James Honeyman-Scott [Pretenders guitarist] who wanted to get someone else in – then he died. I didn't phone them up: it seemed like bad taste. Their office was flooded with photos and tapes of people after the job."

Happily, integrity paid off and Robbie was asked to join anyway. After an audition ("a bit of a formality"), by December he was recording the next Pretenders album under Chris Thomas, with Malcolm Foster also in the line-up. Chrissie Hynde has the reputation of being a tough boss to please, but through the comings and goings for the next five years the McIntosh guitar was the one constant factor.

"Chrissie was welcoming...she was always all right with me. She relied on me to translate her songs: her playing gives the sound its edge."

The *Get Close* album (1986) was another hit, featuring such as Wix and Bruce Thomas, but by the end of a long tour the following year Robbie had had enough and quit.

"I was tired of the road and wanted a change. I just wanted to relax and play locally with my friends down here."

When first approached to play with Paul in late '87, Robbie declined, fearing another strenuous tour. However luckily he relented when asked again: by mid-1988 he had done his first McCartney session, an overdub on 'This One'. Elsewhere on *Flowers in the Dirt*, Mr. McIntosh sprinkles acoustic and electric guitars to order all over 'This Day Is Done', 'We Got Married', 'My Brave Face' and 'You Want Her Too'. Robbie's zest for the work is plain enough.

"*A Hard Day's Night* was the first album I ever bought. I was bonkers about the Beatles from the age of six. Paul is a great all-round musician who keeps his enthusiasm.

"Before Christmas we played a lot of stuff from the Russian album as a band. This was with Paul, Linda, Hamish and Chris. I love Eddie Cochran, especially 'Twenty Flight Rock'. "They're great people to play with: easy to get on with and great fun. I met Hamish in a New York Irish bar a few years ago – he's very easy-going. I'd heard of Chris, but never met him."

Robbie McIntosh was born in Sutton, Surrey in 1957 and grew up on the South London fringe, going to school in Morden and Raynes Park. He passed his 'O'-levels, but failed his 'A's Biology and sport were pursued keenly.

"I played rugby and was hockey goalkeeper for London schools. Also, I played Sunday morning soccer. I was very fit: wish I was now!"

Was there music in the family?

"Mum plays piano for a keep-fit class. Dad played the drums in the RAF and has a great sense of rythm: he's a jazz fan. They've both got good ears and good taste."

"My two sisters were much older and they and my parents got me into music. My eldest sister met the Beatles as a fan club member at Wimbledon Palais in 1963, when they shook hands and signed autographs at a table. I was into the Beatles, the Stones and Hendrix while my friends were into Deep Purple, Genesis and Hawkwind."

These days Robbie finds relaxation watching football on TV and playing guitar with friends. (Look out for Custer's Last Blues Band!) Animals also play a large part in the McIntosh family life on England's South Coast.

"My wife Flo looks after our Newfoundland dog – he's only young, but he weighs nine stone! We also have six cats and three guinea pigs; we had a pair of quails, but one died, so we gave the other away. The dog mistook the tortoises for Cornish pasties, so we gave them away too."

All this and two daughters aged six and four! Not to mention the horses, which live on a nearby farm. Robbie's been having riding lessons: "It's a great leveller."

When not playing with Custer & Co., McGuitar listens to music from classical through the relaxed funk of the Neville Brothers and Little Feat, to guitarists Albert Collins, Ry Cooder and Larry Carlton. For his own part, Robbie McIntosh has contributed to some fine McCartney music already – and this is only the start.

PAUL AT THE PLAYHOUSE

First Rehearsals in London

by Mark Lewisohn

Consider, for a moment, the fortunes of the Playhouse Theatre in the heart of London. For years, this petite venue, within droppings' distance of Trafalgar Square, was the pride of the BBC. The *Goon Show* and *Hancock's Half Hour* series were recorded there, plus a host of other memorable programmes under the banner-name *Comedy Playhouse*. Then pop music muscled in, and the stage-side golden gilt statues rocked to the best groups of the beat generation, recording sessions for such fondly remembered shows as *Saturday Club* and *Easy Beat*. The Beatles taped as many as 13 sessions there in 1963 and 1964, privately and in front of suitably hysterical audiences.

In the 1970s, however, the Playhouse was closed down and boarded up after the BBC decided against renewing its lease, and the theatre's future looked as grim as its smashed windows and heavily graffiti'd exterior. But in 1988, under new ownership and with a carefully restored decor, the Playhouse opened for public entertainment anew; now a flourishing concern, it proved the perfect location for the world début public performances by Paul McCartney and his new band on 26 and 27 July 1989.

Paul's band spent all the week rehearsing at the Playhouse, only taking leave one afternoon to shoot a *Top Of The Pops* appearance at the BBC. And in addition to the two secret showcase gigs, the Playhouse was also the venue for a 27 July press conference at which the European tour dates were officially unveiled to the world's media.

The staff of EMI Records' London HQ comprised most of the Wednesday audience, having first endured a sticky hour coach journey from just two miles away in the transport-stricken capital. Many were unaware of the surprise in store, and sat in the Playhouse stalls without any clue as to the identity of the band they were about to see. A few lucky Fun Club members were in the audience too. They knew, and were thrilled at the prospect of catching an exclusive glimpse of Paul making his first concert performance since the 1986 Prince's Trust gig.

The show began a little after five o'clock, when Paul, Linda, Hamish, Robbie, Chris and Wix casually ambled on stage (this was a rehearsal show after all, not a full-blown concert extravaganza!). Surveying the audience, Paul announced "Now behave yourselves! This is us at rehearsal, so if you spot any mistakes – don't!" and a few strums later the band were into a fine version of 'Figure Of Eight'. Paul's enthusiasm at playing before an audience was evident when just a few bars into the song he kicked over his drink and, in no uncertain terms, got his feet wet. Like every good football physio, ever present assistant John Hammel reached into his bag and rushed on with the sponge to mop the area around Paul's feet while Paul, born trooper that he is, grinned and – as Sid James would doubtless have said – carried on regardless.

All told, the performance ran for the best part of 80 minutes and comprised 18 songs, said to be a smidgen more than half of the full stage repertoire that has been winging its way around the world from late September. And the mix of musical ingredients was representative of what audiences can expect to see – classic rock and roll oldies combined with some surprising Beatles choices and the very best of Paul's post-Beatles work, including a sizeable chunk of *Flowers In The Dirt*.

After a period of private rehearsal in an East Sussex barn, this was the coming out party for the band – and they did not fail to impress from start to finish. In Wix, Paul has found a keyboard player at home with the requisite up-to-the-minute technological wizardry, perfectly complementing Linda's important contributions. (Actually, Linda was not Linda for either of these two showcase gigs – Paul introduced her as Gertrude Watkins. There's probably an in-joke in there, somewhere!)

In Chris Whitten, Paul has a rock steady drummer with unflagging drive and energy. In Robbie McIntosh, he has a highly accomplished lead guitarist endowed with the full complement of skills yet avoiding unnecessary embellishments. Robbie's solo in 'Things We Said Today' is a fine example of his ability to create a new musical direction without losing the feel of the original.

And in Hamish Stuart, Paul has teamed up with an invaluable musician perfectly suited to complement Paul's own vocal and instrumental work. Hamish is a fine harmony vocalist and guitarist, at home with bass, lead, rhythm and acoustic varieties.

As for Paul, he seemed on top form and was the model of versatility throughout, superbly handling the full vocal range, from the genteel 'Put It There' to the most labour-intensive, rockiest version of 'Ain't That A Shame' that has surely ever been attempted. Instrumentally too, Paul was both at ease and on top form, whether plucking his famous Hofner Violin bass on 'My Brave Face', an acoustic guitar on 'Things We Said Today', lead on 'Can't Buy Me Love' or playing piano on 'Let It Be'. It was another memorable all-round performance. Paul has chosen his new musical collaborators with wisdom; together they gel into a fluid unit capable of slipping into any song at a moment's notice.

The Thursday press conference began with a short performance too, especially for the TV cameramen, press photographers and assembled media scribes. Among the songs played here were 'Midnight Special' (in best *CHOBA B CCCP* style) 'Coming Up', 'Twenty Flight Rock' and 'This One' – which had been on release as a single in Britain for 10 days and was firmly chart-bound. Again the band was very much at ease, despite the clamouring attentions of the photographers.

The only problem at the press conference was the range of questions, which bordered from the predictable "Are the Beatles going to reform?" to the banal "Will you be nervous?" and the almost silly "*McCartney* was released in 1970, *McCartney II* in 1980. Does that mean that we can expect *McCartney III* in 1990?" – with only a few sensible ones in between. Though he looked slightly exasperated at times, Paul handled all the questions with patience and characteristic good humour, feeding the media with witty one-liners which virtually wrote themselves into headlines. Asked if he wasn't risking boredom by using the tour to raise vital environmental issues, Paul responded memorably, "Yes, it is boring, but unfortunately if we don't get boring we're going to get dead. That's the choice."

Other questions included whether Paul was influenced at all by the Nashville sound on *Flowers In The Dirt* ("No"), and whether the new band had any specific image ("Not really...Bros it ain't"). Paul expressed a keen interest to play in Hamburg again, in what will be his first visit to the city since 1966: "I've got some fond memories...we had a lot of good times. I've got a lot of bad memories too, but those tend to fade quicker than the good ones. It'll be nice to go down the Reeperbahn, try looking for a few of the clubs, see if they're still there...".

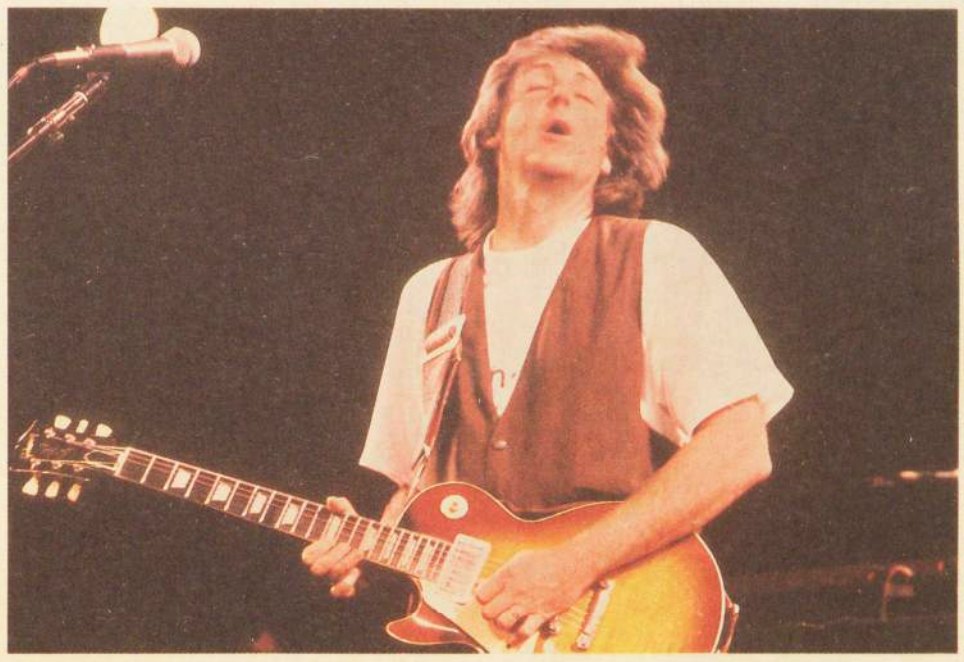
In response to a question about whether the McCartney children will accompany Paul and Linda on tour, Paul replied "We'll probably bring the kids with us – unlike Ferg and Andy! We've got that kind of relationship. The only thing will be interference with their education, so we're hoping to work it out with the school to take a tutor with us."

The last word must be about the music, though. Asked about the song repertoire he has planned to take to the millions, Paul stated "In choosing the songs for the tour, I actually thought, 'What songs would I like to sing, from the songs that I've written?'. And that obviously went back into the Beatles repertoire, and Wings stuff and solo stuff. I've really just chosen things that I think we'll have a good time with. That's why there are a few rock and roll things in it as well. The nice thing is, we'll hopefully be able to change them and won't get too locked into a set. We had our first gig here [at the Playhouse] last night, basically an open rehearsal, which was very relaxed."

On the strength of those Playhouse performances – the musicianship, the camaraderie on stage, the excitement in the audience – it looks odds-on that this latest venture is going to be another notable chapter in Paul McCartney's remarkable career.

NEW YORK REHEARSAL

by Zig Montgomery and Patti Murawski



NEW YORK, AUGUST 24, 1989 – The scene outside the Lyceum theatre was chaotic as 5.30p.m. approached. Industry insiders, celebrities and special guests were whisked into the lobby. Outside the fans waited, crowded on the sidewalk in the hot, dusty afternoon. It had been in all the papers that Paul McCartney was in town rehearsing his band for an upcoming world tour. Imagine the excitement of receiving an invitation from the Fun Club to attend a rehearsal performance!

The Lyceum theatre is just off Times Square, so there were plenty of passers-by stopping to see what the excitement was about. It only made matters worse; the crowd started to spill out onto 45th Street, and this during rush hour in the busiest city in the world! We wondered if Paul knew just how much chaos he can still create.

By the time the security guards were ready to let us in, we had been crushed in the crowd, shouted at and shoved. Two queues had been formed, one for Fun Club members already holding tickets, and one for people without tickets. We Fun Club members, who had arrived in the early morning to ensure the best seats, were held back while the non-ticket holders were let in first. Despite this setback, we managed to find seats in the second row of the orchestra on the right of the stage. We felt fortunate; some of the fans who had been in line behind us had been sent up to the balconies. A security guard who had been outside during the day was sitting in front of the stage; he told us that the fans would be allowed to come to the front once the show began. We just had time to look around at the theatre interior. It was quite small; we found out later it seated less than 900!

Shortly after 6.00p.m., the house lights went down. Paul walked onto the stage without any introduction or fanfare. He looked a bit nervous, raking his hair back as he came to the front of the stage. As he approached the mike the fans in the orchestra section came forward to the stage to greet him and Linda with flowers, presents, smiles and waves.

The band launched into 'Figure of Eight', Paul wildly into it. He and the entire band seemed delighted that everyone had come to the front straightaway. From the beginning there was electricity in the air. Now that he had a "real" audience, he was giving it his all. Maybe it's just our imaginations, but the performance at the press conference, which we had heard on the radio while waiting outside, seemed mild by comparison! Paul looked fit: then most of us hadn't seen him in person since the 1976 U.S. tour.

During the show, Paul paid a lot of attention to the fans at his feet, acknowledging some with a nod, a smile or a wink. To have that sort of personal attention was really special and made the long wait worth it. He welcomed us to the Lyceum after the 3rd or 4th song, told us the Lyceum is the oldest theatre on Broadway, and thanked us for coming to the "rehearsal". Some of the fans at the front were shouting "Thank you Paul!" for having invited Fun Club Members.

After 'Figure of Eight' they went straight into 'Jet', followed by 'Rough Ride', which sounded terrific live, really funky. 'Got To Get You Into My Life' was next, followed by 'Band On The Run' and 'We Got Married'. The band sounded fantastic and seemed to be relaxed and having a great time, despite the fact that it was so hot and uncomfortable inside the theatre.

'This One' and 'My Brave Face' from Flowers In The Dirt were next. Both these tunes were particularly interesting to hear, being new material. 'This One' came off really well.

After 'My Bave Face', Paul gave a lengthy intro to the next song, 'Twenty Flight Rock', as he changed guitars. He said it was the oldest song in the set except for "the Gershwin one", and mentioned the translation on the back of his Russian album. The song was in the film The Girl Can't Help It which was translated into Russian as "The Girl Cannot Manage On Her Own." It was a rare chance to see Paul play lead. Obviously, the old songs like 'Twenty Flight Rock' were some of the most enjoyable for the band to perform as this one was really outstanding. Both the band and the fans at the front looked wrung-out by the time they finished!

To cool down a bit, a grand piano was wheeled out onto the stage. The stagehands could barely fit it onto the front of the small stage and Paul had to squeeze between the piano and the stage monitors to get to the bench. He sang the ever lovely 'Long And Winding Road', followed by a 'Ain't That a Shame'. His vocal was absolutely tremendous on this classic, and the sweat was literally flying off him as he put everything into it.

For the next song Paul played acoustic guitar – 'Put It There'. Hamish played bass on this number. The song sounded lovely – very pretty. A group of the fans at the front were singing along with the chorus. At the end of the song, they sang the bit from the end of 'Hello Goodbye', quite a surprise!

They then swung into 'Things We Said Today'. The crowd were thrilled to hear old Beatles' songs. This was followed by a Gershwin tune, 'Summertime'. Paul remarked that the song was appropriate, seeing how the venue was on Broadway and it was so hot in the theatre. The temperature rose a few degrees higher with their sizzling rendition of the song – including a sensational vocal from Paul and a blistering solo from Robbie.

After 'Summertime', Paul introduced the band. Chris Whitten stood on his drumming stool (and nearly toppled off!) to acknowledge the applause. When Paul introduced Wix, he informed the crowd who this was, when "a great chant of Wix-Wix-Wix! goes up from the crowd." Members of the audience took the hint and started to chant. Hamish and Robbie both got big cheers. Paul introduced Linda as "Gertie Watkins" and started the audience chanting "Gertie-Gertie!" as she waved.

The evening continued with another surprise, 'Can't Buy Me Love', which brought a hearty response from the audience. John Hammel appeared with the famous Hofner bass and I heard someone in the crowd shout "the Hofner!" Paul must have heard it too because he joked "This is a new guitar I've just got." What followed was a powerful performance of 'I Saw Her Standing There', which Paul introduced with the comment, "We just wrote this one this morning." After receiving such an enthusiastic reaction he teased the crowd saying, "I don't have to ask if you're having fun!"

For their last number, Paul and the band chose the Beatles classic, 'Let It Be'. To lighten the moment, he sang "Julie Andrews comes to me" in the last verse, which got a laugh and a cheer as everyone sang along.

The crowd cheered madly and called for more as Paul took his bows, thanked the audience and made his exit. Even the celebrities in the private boxes were on their feet. The band came back for one more song, 'Coming Up'. It was over all too soon, and he paused once again to address the audience saying, "Thanks for coming to see us play for our third ever audience".

The show had lasted about 90 minutes. The fans were not the only people excited about the show as the crowd exited. Everyone commented on the tremendous performance. Paul had told the audience that the show was only about half of what a full performance on the tour would be. It was amazing to hear that, when many artists consider 90 minutes a complete show!

For the Fun Club members lucky enough to be invited to the show, it was like a dream come true. All the venues in the States are huge arenas, so to see Paul perform in such a small theatre (less than 900 seats) was a most unforgettable experience!

Meet Wix

Now that *Sandwich* ed. has met all Paul's band on your behalf, their lifestyles seem highly compatible with Paul and Linda's: family, animals, vegetarianism all loom large. This is a coincidence that bodes well for the future.

Take Paul 'Wix' Wickens, for instance. Asked for the splendid free tour programme, what causes would stir him to join a demonstration, the environment was one, along with nuclear power and apartheid (that's pro the first and anti the last two).

Wix (the nicknames started with his piano teacher's 'Mr. Wicko') was a nervous entrant of piano competitions from age 12, his father, sister and older brother also taking part. Before that, his first instrument was the French horn. "I played that until I left school, where I was in the orchestra. I also played when we sang Christmas carols at home."

Straight out of the 'Once Upon A Long Ago' cartoon, isn't he? But Wix's schooldays saw him gripped by other music too.

"I discovered non-classical music at school. A fanatical blues buff called Alan Gaulton turned me on to blues piano: I can trace back what I'm doing now to him. We changed the school folk club to a blues and folk club. They let us put on a proper rock show in the assembly hall – before we had to use the music room.'"

This was in Brentwood, Essex, where Wix was born in 1956. His Dad is a vet and our lad's first home was next to a cricket field. This was appropriate, for Wix, if not a cricketer, is certainly sporty.

"I was a scrum half at rugger, but volleyball is the sport I played best and for the longest time. I played for my teacher training college in Cheltenham."

Wix was selected for an England Under-21 trial, but broke his ankle. With English and Music 'A'-levels, Wix qualified as a PE teacher at college, where life was one hectic physical round.

"Dance, hockey and lacrosse were all part of the course, and I was playing volleyball four or five nights a week."

A connoisseur of TV variety dancers in their flared-trouser heyday, Wix's training must have come in useful for the first 'This One' video. These days he takes less exercise, though getting back into it.

"Sport was my main relaxation, but volleyball can damage your fingers, which would be no good in my job."

But, despite his PE qualification, music was in Wix's blood. His older brother plays electric piano at Sunday School. His sister now plays cello. His Dad is a choirmaster, though a hand-operation has made it harder for him to write out scores. Mum and younger brother can play piano and flute, respectively. Were they supportive of his pop leanings?

"They'd like me to be Archbishop of Canterbury! No, looking back, they were very supportive. I lived at home when I was broke and my father lent me the money for my first synthesiser."

Wix has played with many famous names, but first came the passionate maverick Kevin Coyne. He played on four of Kevin's albums between 1978 and 1980 and toured briefly. "He was very intense...extremely artistic. That was an education for me: it's a good thing I didn't go straight into playing sessions for big money."

Other bands preceded Wix's becoming a session whiz. Woodhead Monroe contained no-one of either name, consisting of Wix and Ed Sirs.

"We never played live. All our stuff was recorded at Ed's home – in a proper studio. 'Mumbo Jumbo' was big on Capital Radio. We were on Stiff and Oval and had a different group name for each single."

Tracey Ullman's 'Breakaway' was an important step in Wix's session career.

"That was my first session for (producer) Peter Collins; then I was MD on Tracey's album. The early Nik Kershaw hits were important – I'm on all his stuff. I played on Aswad's 'On and On'."

Other sessions range from the Damned to Barry Manilow!

British country-rocker Helen Watson has made two acclaimed albums, both featuring Wix. His favourite keyboard player, Bill Payne of Little Feat, was on board both times.

"Helen's a sweetheart. We were all excited at playing with members of Little Feat: Bill and I played a piano duet on the second album. The rest of us saw the try-out that resulted in the Little Feat reunion – a brilliant evening."

Now we get closer to home, as Wix plays with Robbie and Chris.

"Robbie's one of those people that, when you meet them, it's as if you've known them all your life. I remember sitting up all night with him when we were with Chris Thompson and the Islands, waiting for the 8am ferry in Norway. Then I played on 'Don't Get Me Wrong' when Robbie was with the Pretenders.

"I met Chris on the Hipsway sessions. I suggested him to Pat Moran, Edie Brickell's producer, when I was working on her album."

None of Paul's bandmates particularly fancy long tours. What's the longest Wix has been away?

"A month or so, with Kevin Coyne and Chris Thompson. I put a band together for the Kane Gang, after doing their first album. We did about ten dates."

Paul's world tour will put these in the shade, but Wix isn't worried. As he says in the programme, "I'd turned down quite a few tours, but I thought...this one was bound to be special."

Wix is looking forward to meeting and jamming with the big names the tour is bound to attract. Has he met any notables in the pre-tour build-up?

"Paul Simon came to the studio and we played for him. Racquel Welch was at the New York press conference gig, though someone had to point her out to me! It'll be great if the Stevie Wonders get up and play with us."

'I'm Down', Wix's favourite McCartney song, isn't scheduled for the tour, but some great vintage material is.

"We've been rehearsing the last part of *Abbey Road*. ('Golden Slumbers'/'Carry That Weight'/'The End'.) *Abbey Road* was my introduction to the Beatles: I used to imagine I was on stage at Madison Square Gardens playing it – now I will be! That quotation from 'The End', "The love you take is equal to the love you make", sums them up.

"We'll be doing 'Eleanor Rigby', with me imitating the strings on synth. 'Sgt. Pepper' (the song) and 'Get Back' are possible encores. 'Summertime' went down really well in New York and we've been playing 'All My Trials', the old negro spiritual: it's very powerful."

All this activity has been at Elstree, while the technicians perfect lighting and film and the odd interview takes place. What is Wix's favourite post-Beatles song of Paul's, asks this interviewer?

"'Live And Let Die', I think: I really liked the film and it's a dynamic arrangement."

What is his favourite instrument?

"The piano: its scope is unlimited. I grew up playing that and the Hammond organ: I didn't want to know about synthesisers, but now I arrange on the computer."

Wix's favourite food is granary bread! He's almost a veggie, too.

"I don't feel brilliant after eating meat. I probably won't want it at all after eating vegetarian food on tour."

Having grown up with five dogs, a cat and a horse (not all in the same bed), Wix would like some livestock when he gets a garden. At the moment he shares a flat with his girlfriend.

Nearly all the other Wickens are involved with the church. Wix himself is interested in religion.

"You can't ignore it, unless you're blinkered. I've just been reading *The Tao of Pooh*, which has extracts from *Winnie the Pooh* explained in Buddhist terms."

Wix is getting back into reading, though he has "to be poked into it". Films he sees in spates, preferring the large American cinemas where it's more of an event. But in the near future, Wix's recreation lies on stage.

"I like the rock 'n' roll in the set. It's a real band playing: no backing tapes like some other big names. We let Paul feel like a band member, as much as he can."

That's right lad, be gentle with him. Thanks for your time, Wix, and *bon voyage*.

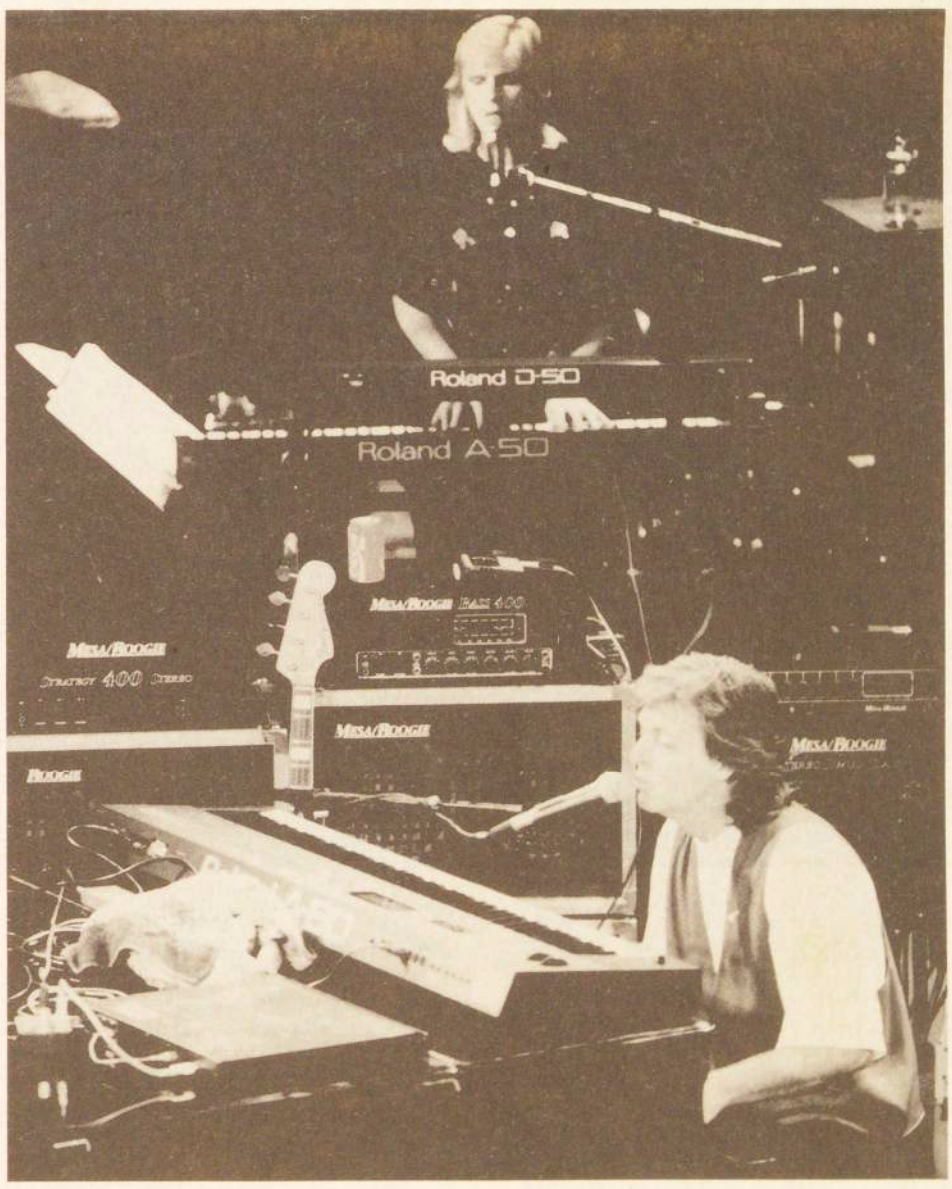
PUT IT THERE, GEOFF!

If we can't have a video compilation just yet, Geoff Wonfor's *Put It There* film will do nicely to be going on with. Broadcast by BBC1 on 10th June, it is now in the shops as a £10.99 video.

Obviously of interest to fans as a trailer for the album and general McCartney update, what did it have for the general viewer? Plenty. The relaxed professionalism of the band, playing some of the last 25 years' great songs (often right through: not just irritating snatches), must have appealed to anyone of melodic bent.

The whole film had a warm glow about it, hard to define but a tribute to Geoff's skill and experience. Though steeped in music, he has also made many (very) serious documentaries, often 60-and 90-minute programmes for BBC1 and BBC2. Twelve international awards have come his way, eight of them gold.

Producer Chips Chipperfield works for Picture Music International, EMI's video arm. Director Geoff Wonfor has his own company in Newcastle-upon-Tyne but spends half the year in the south. *The Tube* sprang from nearby Tyne Tees TV and Geoff spent five years on the programme. His serious work includes a trilogy on Mary Anne Cotton, Britain's most prolific murderer. A sort of female Bluebeard, she murdered husbands and children for the insurance money: nice girl! In the BBC series *Coping*, Geoff showed people facing up to bereavement, childlessness and other crises. *Bevin Boys* dealt with children down the mines during World War II.



This year, Geoff Wonfor has done another rockumentary on Elton John and his bassist Pino Palladino, also his second series of *Big World Cafe* and a documentary on World Music in Paris, which Geoff considers the Western centre of the genre. He had just been filming Anthony, a protégé of the Eurythmics' Dave Stewart, when we spoke: Anthony (no surname) will sing three anti-drug songs in a Channel Four programme on the significance of Britain's 'north-south' divide to drug abuse. *Put It There* must have been light relief!

In his years on *The Tube*, Geoff filmed performers from all eras, from Fats Domino, Tina Turner and the Stones to the Fine Young Cannibals, Frankie Goes To Hollywood and Paul Young, so his comments carry weight.

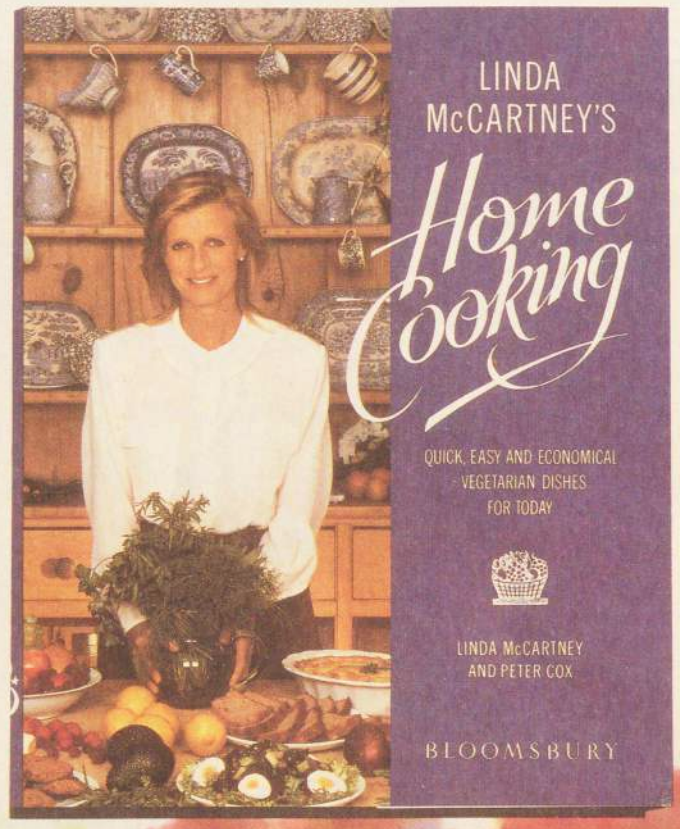
"It sounds over the top, but Paul McCartney is really the top of the tree: you can't go any higher. It was a dream of a shoot."

When the crew of 17 went to Paul's studio on 26th April for the three-day shoot, they would find something a bit smaller than Abbey Road. Weren't they a bit pushed for space?

"You could say that! But they were absolute pros and we had a lot of fun too."

Seeing Elvis Costello reduced to helpless mirth while singing 'My Brave Face', this was easy to believe. Paul answered Tracy McLeod's questions in expansive style, clad in yet another superb jacket – Paul, with your tailor you can sing 'New Moon Over Jamaica' on the *Grand Old Opry* any time! *Put It There* is as matey as its title and an excellent appetiser for the tour.

LINDA'S HOME COOKING



AT LAST, the book you've been waiting for! All of you who sent for Linda's vegetarian fact sheet – and many more besides – will be delighted to have in book form the fruits of her years of keeping a family full, healthy – and creative! – without meat.

Written by Linda and Peter Cox and called simply *Linda McCartney's Home Cooking*, it was published by Bloomsbury on 14th September. Authors and publisher are highly compatible: covering a broad range, Bloomsbury's previous books include *Vitamins Without Pills* and the self-explanatory *Demi-Veg*.

The company was delighted that, despite her role in Paul's forthcoming tour, Linda found time to do lots of interviews. "I don't eat anything which has a heart or a face," she told *TV Times* in an interview to help launch ITV's *Climate and Man* environmental trilogy. "The only heart I'll ever eat is that of an artichoke."

"My book is aimed at the woman whose husband thinks he must eat meat," continued Linda. "...Paul believes in all of this too. It's just that I tend to go on about it more than he does."

Other publications to run features included *You* magazine (with the *Mail on Sunday*), *Here's Health*, *Taste*, the *Daily Express*, *Bella* and *Woman's Own*. Linda renewed her on-screen acquaintance with Terry Wogan on 4th September and will be *Daytime Live's* celebrity cook sometime in October.

Happily, Linda's efforts bore immediate fruit: three days after publication, *Home Cooking* was number four in the *Sunday Times* best-seller list for non-fiction hardback manuals and then reached number one. Here's to similar success in the US.

FLOWER SHOW

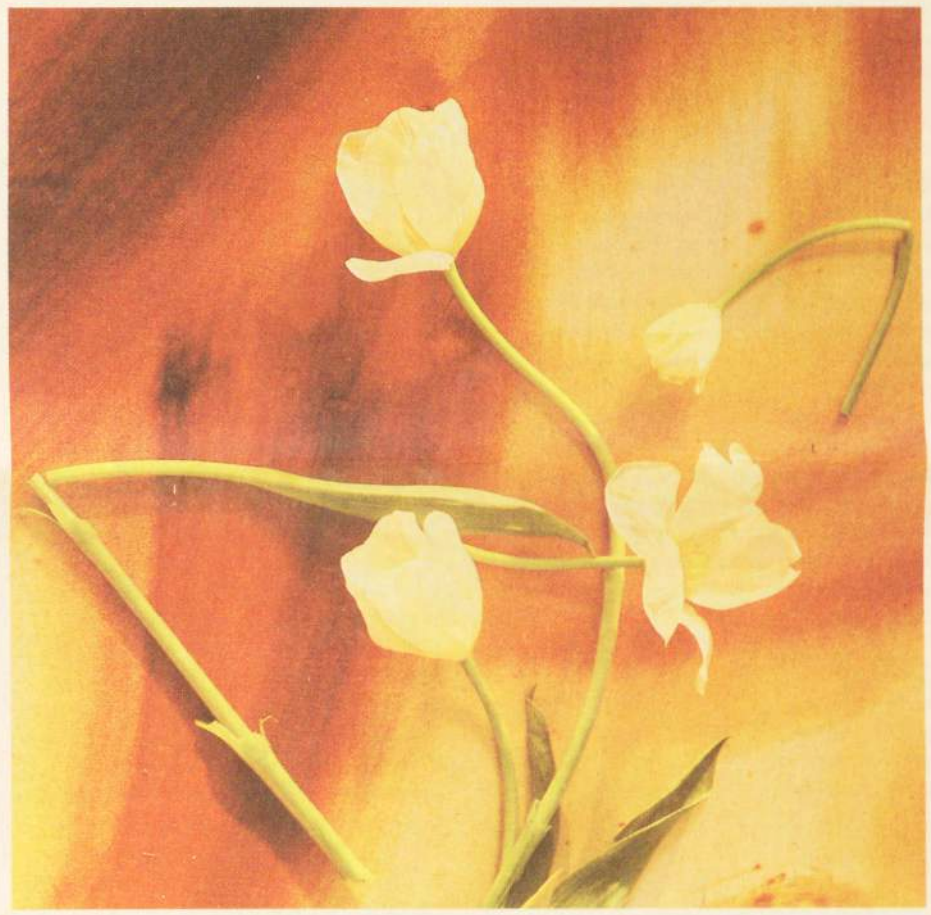
Linda's colour photographs in London exhibition

An exhibition of new colour prints by Linda McCartney opened at the Mayor Gallery in London's Cork Street at the end of November. The show is made up of a stunning set of large images of flowers. The germ of the idea was sown when Linda was photographing the album cover for 'Flowers in the Dirt'. This developed through a profound interest in the subject matter into a series of tightly focused studies.

Linda shot all the images on large format and then experimented with very high saturation colour printing techniques to produce a show which really brightens the November gloom.

Open to 22 December, the exhibition is at the Mayor Gallery, 22a Cork Street, London W1. Ring 01-734 3558 to check opening times.

The images below are from the show – each is 22 inches square and available in an edition of 10.



Listen to What the Fans Said

Dear Sue

I was one of the lucky members of the Fun Club who went to see Paul McCartney and his new band at Twickenham Film Studios in London.

At 16, I must have been the youngest one there because most of the members who went were my dad's age. It was the first time in my life I'd ever seen one of the Beatles live, it was quite an amazing experience.

I saw Paul and Linda arrive at the studio and was just feet away from him. All the time he had photographers round him and I felt really sorry for him. I'm the more quiet type and I wouldn't dream of pestering him like that, but Paul was pretty clever as he didn't give the photographers much of a chance, he was in one door and out the other before they could blink. I'm really looking forward to another opportunity to see Paul and that new band of his again with the club members only. Please could you tell me when he might need a studio audience again.

Oh, and by the way, I was standing on a bench *in front* of the speaker, so, as I was the smallest, I had the best view, about 8 feet away from Paul. I also got his autograph. Robbie McIntosh was closest to me, he looked at me a few times. He's quite nice and so is the drummer.

I wished that I'd given Paul a birthday card at the studio for the 18th June.

Please tell Paul that I wish him the best of luck on his world tour in September, and please, Paul, take care in China after the recent events.

All the best,
Janet Preece
SOUTH SHIELDS
TYNE AND WEAR
ENGLAND

Dear Linda

You and your family have brought me much happiness. Paul's music is beyond words. I love all his material, but my top 10 is:

1. Ou Est Le Soleil
2. Only Love Remains
3. Figure of Eight
4. London Town
5. Heart of the Country
6. Put It There
7. However Absurd
8. Long and Winding Road
9. One of These Days
10. Mull of Kintyre

Anyway, here's a poem for you:

Paul you're nice,
Paul you're kind,
Paul you're always in my mind.

Linda you're cool,
Linda you're swell,
Linda you're great on the keyboard as well.

Paul can sing,
That's no lie,
He's so perfect from any eye.

Linda is pretty,
I like her so,
Linda's the best, she should let everyone know.

Paul and Linda will live on,
Live on in my heart,
Till that day is done.
Heather, Mary, Stella, James,
You are McCartneys,
Be proud of your names.

Paul and Linda, I have an ambition,
A dream, a wish, a great intuition.
Fulfil my dream,
Make it come true,
For my only wish is to meet you two.

Thanks again, without you my life would be a misery. I sincerely love you, your family, and all you do.

Enjoy life,
LINDSEY THORPE
MORLEY
YORKS
ENGLAND

Your poem reads like a song, Lindsey, and you have a connoisseur's taste in McCartney songs – all this at 14! With your talent, you should enjoy life too.

Dear Sue,

Thanks to Paul and all at the club for going to the trouble of obtaining the Russian album for all the members. To get this at all was generous enough, to give it to members free shows incredible generosity. It was also great to be able to see Linda's photos at Towneley Hall (just ten minutes' walk from my house), I never thought anything like that would come to a little place like Burnley. It's lovely to see something like that come to somewhere other than a major city. The photos were great and all in a great cause. I'm sure Linda will be glad to know I donated the cost of the Russian album to the collection at the exhibition.

Thanks again for the Russian album which was excellent and also congratulations on the *Flowers In The Dirt* album which I think is the best since *Tug of War*. Finally thanks to Paul for the very interesting radio series with Mike Read on Radio 1.

Yours sincerely,
PETER THORNE.
BURNLEY
LANCASHIRE
ENGLAND

Dear Sue

We thought it would never happen, but on June 8th Paul was finally in Barcelona, and we could attend the event at the TV Studios. Thank you for your answer to our letter. We were very nervous to miss such an incredible chance, which possibly only happens once in a lifetime.

The month of May was one of the busiest months in our lives, trying to get to see Paul by calling everyone we thought might be of help. We succeeded at last. June 8th will be kept in our hearts as a treasure. Every day brought the last rumour...Paul is coming to town...no, he will not make it to Barcelona...

We got to the TV Studios at 4 in the afternoon, and we had been told to be there at 7. Just in case...At 8 we saw a man carrying a guitar case onto the stage. The man opened it, and there it was...Paul's famous Hofner bass! No doubt about it this time: Paul was there with us.

Yes, he and Linda appeared walking quietly. We became speechless for a few seconds, and then began to clap as we never did before. It was the dream of our lives come true. Paul was there, a few metres in front of us, playing his bass. It was a sensation not easy to explain. After being Beatles and Paul fans for so long, we were seeing the man who has made us see life in a very positive way, whose tunes have helped us so much, throughout our existence. The man who has always been surprising us with his great songs, which are always tickling inside our minds. We could only say thank you Paul, THANK YOU VERY MUCH.

It was fascinating to see Paul rehearsing with his bass and the group in between songs. And his great sense of humour...fabulous! He played "My Brave Face", "Distractions", "We Got Married" and "This One". The first two twice, much to our delight.

We want to point out Paul's great kindness to all of us. He was in a great mood all the time. We shall never forget how nice he was when he was waiting for the interview to begin. He said to us in the audience: "Welcome to my show..." or "Siesta?" and he began snoring. Then, someone in the audience whistled to him to express admiration, and his answer was a funny "Behave yourselves...come on..."

The interview became only a short chat in the end, but we all enjoyed Paul's presence. Paul, we thank you from the bottom of our hearts for being so nice and for having such a great sense of humour.

It was an hour and a half but we did not want to blink for a second, and we clapped wildly and shouted to Paul after each song was finished. Paul shouted too...it was incredible!

It was very funny too to hear Paul say a phrase in Spanish, which he repeated in another TV interview: TRES CONEJOS EN UN ARBOL TOCANDO EL TAMBOR; QUE SI, QUE NO, QUE SI LO HE VISTO YO! The translation, more or less, goes like this: 'Three rabbits up a tree play a drum. Yes indeed, no, at all, yes, I have seen them'.

I hope that Paul has forgiven us that we went for an autograph-hunt. We got two! He did not deny it, on the contrary he was willing to sign but he explained that he had to go, to get to London on time.

In sum, it was a fabulous day. Paul has played a very important role in our lives, and since that day this role will be much greater. His music, his voice create a feeling in us that cannot be explained, but we are sure that true Paul fans will know what we are talking about.

Take care!!

Best wishes.
JOSE LUIS M. LIZAMA
AND
FRANCESC SOLÉ
BARCELONA SPAIN

Dear Paul

This morning, on the "TODAY SHOW" my daughter, Tracy, and I had the pleasure of watching your interview. Tracy has been a fan of yours since she was 12 years old. She is now 22. She belongs to your WINGS FUN CLUB. She has every one of your albums and singles. Not including your wife and family, she is probably your staunchest advocate.

However, this letter is not about Tracy. It's about me, the mother of one of your legion of fans.

It's about the mother of four (three girls and one boy). The two oldest will be 34 and 35 this October. They were responsible for introducing us to four very strange looking young men with ridiculous haircuts. We couldn't even understand the words – too lound, too radical!

What were they going to do to our youth! In spite of all our restrictions about "the kind of music we were going to accept into our homes", the Beatles had arrived and in no time at all, had inundated our culture.

Tracy was born in '67. Beatlemania had never really left our household. Tracy became the first Beatle "voyeur" absorbing the Beatle sound thoughout her early childhood.

Clearly then, after WINGS was formed, it was only natural that Tracy should become an instant fan of Paul McCartney and WINGS. She has remained steadfast and loyal ever since, never waning in her interest in Paul McCartney, his family and his career.

With this short insight into our involvement with the Beatles and Paul McCartney, my message to you is this:

Thank you for all the years of enjoyment you have given us through your music.

Thank you for being a sensitive, caring, responsible public image for my daughter and millions of other impressionable young people.

Thank you for never giving up on your fans, never letting go of your God-given talent and the responsibility you have to share it.

Thank you for being Paul McCartney through all those difficult years of the Beatles' break-up and the tragedy of John's death.

Thank you for remembering us here in the States with your concert tour.

I intend to stand in line (all night, if necessary) with my daughter, Tracy, to get tickets for the concert she has been waiting for all these years – The Paul McCartney American Concert Tour.

Our prayers will be with you, Paul, that God will protect you and your family throughout the tour. We look forward to a spectacular experience.

God Bless.
ELAINE DI SALVO
BROOKLYN, NEW YORK. U.S.A.

I seem to recall your surname on another good letter this time, Elaine...

"There's a guy down Enfield Council swears he's Buddy..."

Buddy Holly Lookalike Competition

As summer fades each year, so Alan Crowder's wisecracks become harder-edged. Long-time *Sandwich* people will recall that Alan, MPL publishing supremo, runs the annual competition for Buddy Holly Week. With the event now in its fourteenth year, imagination is required to come up with new ideas.

But when you find yourself in times of trouble...along comes Paul! A grateful Alan jumped at his suggestion of a Holly Lookalike contest. This year the winner was to appear in a video for the re-released 'Oh Boy' and land a contract with a lookalike agency – along with 'Humphrey Bogart', 'Marilyn Monroe' etc. Come Buddy's birthday, 7th September, the ten finalists came for judgement to the Talk of London at the New London Theatre, home of *Cats*.

Compère and interrogator of the ten was all-round TV person Carl Wayne, whose blue eyes must have made hearts jump in his heyday with the Move (when he wasn't smashing cars on stage and annoying premier Harold Wilson). Judges were Laurie Mansfield and Paul Hipp, respectively impresario and star of the new musical, *Buddy* (Victoria Palace Theatre from 12th October); DJ's Mike Read and Alan Freeman and Bruce Welch of the Shadows.

It was soon clear to Holly buffs that the fivesome had to choose between two Buddys as well as ten contestants. Through accidents of nature, each recalled either the raw Texan youth or the sophisticated figure of his last photo sessions in New York. From the short list of five, Thomas Lowther, a swinging shepherd from the Lake District, was a confident, convincing New York Buddy.

But the Lubbock Buddy triumphed in the shape of Mark Baigent, employee of Enfield Council. Bruce Welch gave him the £1,000 cheque with a warm reminder of what Buddy Holly meant to his generation of musicians.

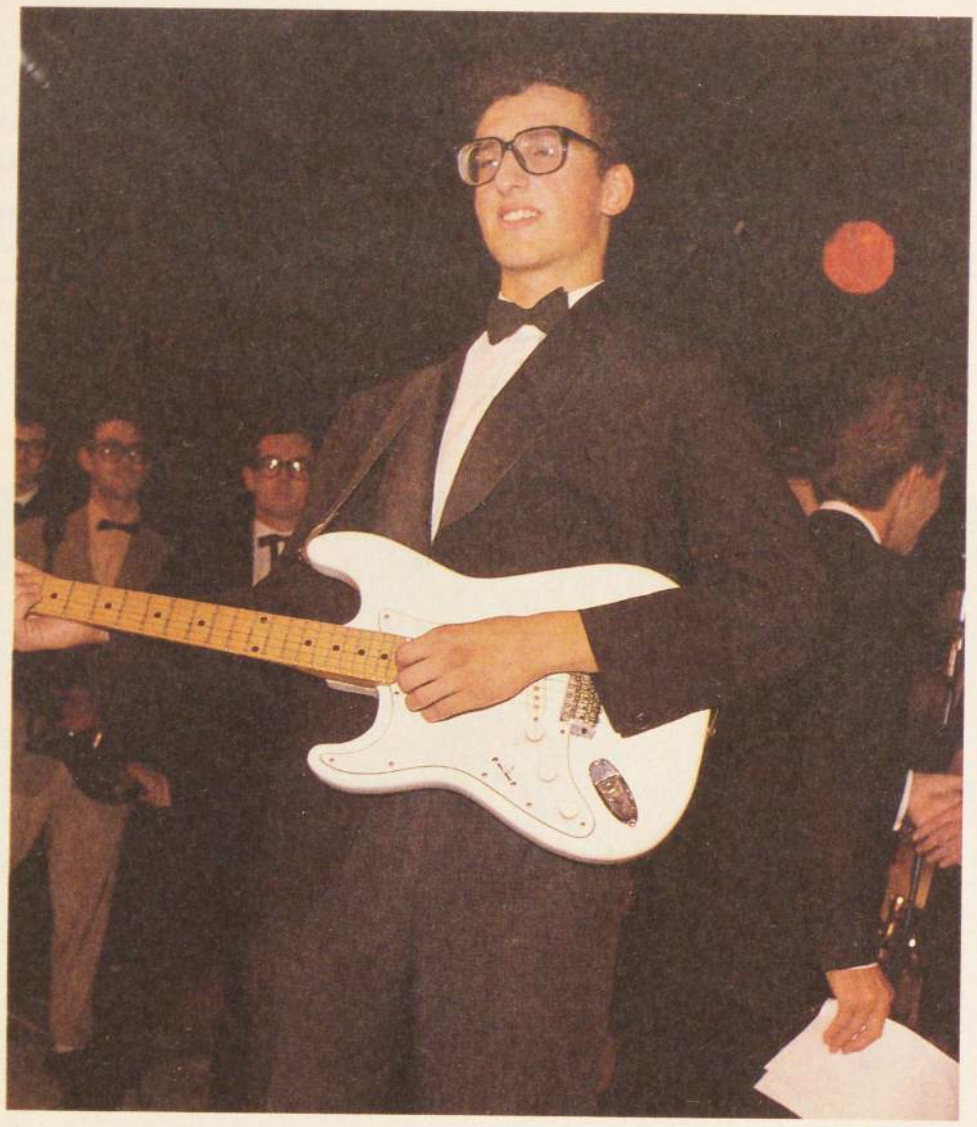
While the contestants sweated and strove to please, the rest of us got outside the usual tasty vegetarian fare and weighed them all up. Paul, Linda and Mary were there, also Paul's band, taking a break from rehearsals at Elstree film studios. Guests spanned the pop generations, from producer Tony Visconti and wife May Pang, Brian May of Queen with actress/*chanteuse* Angie Dobson and DJ Tony Prince to Tony Hadley of Spandau Ballet, Transvision Vamp, Fuzzbox and Sinitta.

Had the roof fallen in, a pop Mensa would have been lost to the world. Apart from Paul and Bruce's roles in pop history, there's the three DJ's knowledge of it; in the biographical corner sat Mark 'Beatles' Lewisohn and John 'Buddy' Beecher; and, in the College of Holly Knowledge,

Crickets File editor John Firminger and Julian Levine, author of a forthcoming book on Buddy's British tour, complete with fresh photos.

So when the cast of *Buddy* gave us a 20-minute musical preview, they had a discerning audience to impress. Paul Hipp was a professional musician good enough to be in Carly Simon's band and sang and played with gusto, far better than studied imitation. The show's 'Crickets' could really play, too, especially 'Jerry Allison' on drums. And who cares if Tommy Allsup, Vi Petty and saxist Sam 'The Man' Taylor never joined the crickets on stage in real life? (Tommy played on Buddy's last, post-Crickets tour). Dramatic licence is fine in a good cause. Also great fun was 'The Big Bopper', doing 'Chantilly Lace' with a ringing gold telephone and outrageous wiggles. Should do well.

I hope Mark Baigent warned the Council he might need the Friday off too, because at 8a.m. he had to be at Hammersmith Odeon for the 'Oh Boy' video shoot. Based on an idea of Paul's, this was a high-



powered affair, directed by Sebastian Dewsbery and co-ordinated by Graham Perkins, a veteran of *Spitting Image* and other top progs.

Using hand-held cameras to give the effect of 'found' footage from 1958, Seb shot a 'performance' video of 'Buddy and the Crickets'. Jarrod Coombes (Jerry Allison) and Sean O'Keefe (Joe B. Mauldin) of the Keytones completed the band, with a slicked-back Alan Crowder as roadie Wally Stewart. If in doubt, Alan wants you to know he's the one who looks like Richard Attenborough in *Ten Rillington Place*. The results were seen on TV-AM the day Paul's tour started, but Alan, don't give up your day job...

One non-'50's aspect of the release is that 'Oh Boy' is on CD as well, though the sleeve is in authentic period style. So are the posters in the video, for the good reason that they *are* authentic, courtesy of consultant Julian Levine.

And now, could we have some quiet, please? Alan's busy thinking up some ideas for next year.

On a screen near you...

Paul brings the message to Europe

As usual, Paul spared no effort to tell the world about *Flowers In The Dirt*. Besides the album, he had a tour to whet the appetite for and a touring band to introduce. So from mid-May to mid-June, our Paul popped up on TV all over Western Europe.

Germany was first, followed by Sweden, where he was filmed for the rest of Scandinavia too. After TV-AM and a radio phone-in to the US, it was next stop France. Spain we can tell you more about, through John Hammel and his trusty dictaphone.

"It's been 24 years since Paul was last in Spain. We flew off to Madrid, a two-hour flight...hit a bit of rough turbulence and dropped a few feet. The landing was lovely and smooth, no problems at all.

"Paul was opening a new radio station, so myself, Paul and Linda go straight to the radio station in Madrid. Driving in from the airport, there were all these posters, 'Welcome Paul McCartney to Madrid...to Spain' and a big sheet hanging over one of the motorway bridges, saying 'Welcome Paul, have a nice day'. We get through into the radio station... A young lady gives Linda a nice bunch of flowers. Paul goes through a couple of glass doors – and there's a ribbon there, would you believe? He cuts this ribbon and we go into the control room.

"Paul is greeted by three DJ's and the boss of the station... They ask Paul some questions and he's on the air, talking about the new album.

"The radio station smelt of brand new paint...Paul had a champagne reception and they took photographs with the station's owner. They presented him with a plaque...it says 'On June 9th 1989 Paul McCartney opened this station'...a nice piece of history but the only problem was we were there on the 8th, because he had to change the day through circumstances.

The Madrid TV station wasn't quite so gleaming.

"It was not the best studio I've ever seen... We had a problem there, because the cameramen threatened us with a strike. The gear was all set up: Keith Smith, who now works for us, went in advance and got the equipment together.

"They did two takes of 'Brave Face' and then Paul had an interview to do with Spanish news. While Paul's doing this interview, the cameramen decide to strike. After talking for 10 minutes, we decided it was no use: the band couldn't go on and do 'This One', so we left.

We get to Madrid airport for the 45-minute flight to Barcelona.

When we landed we shot off straight to La Luna TV studios where they'd built a special dressing room for Paul and Linda...it was a very clean studio, all the equipment was like brand new...a very polished show. The band are doing four numbers: 'Brave Face' first, then 'Distractions', then 'We Got Married' and 'This One'. When we got to 'We Got Married', the rehearsal was such a good take that they used it. Then Paul had to do an interview with Holly for 15 minutes, talking to the whole of Spain. Very good it was: sensible questions.

"Then we drove straight to Barcelona airport.

"I have a great fondness for Spain, 'cause the guitar comes from Spain. So that was the end of another good day.

Mission Spain accomplished. Then it was Italy in person, followed by a phone-in to that country from London. Paul, I think you made a few people hungry for your tour.

CAMPAIGNS UPDATE

As old hands will know, Linda supports several pressure groups whose causes appeal to her. The Council for the Protection of Rural England is one: a new exhibition, *Legacy*, opened at the Royal Festival Hall on 18th September and runs until 29th October, when it will tour the country.

13 leading photographers, including David Bailey, Clive Arrowsmith, Patrick Lichfield, Norman Parkinson and Linda, photographed scenes already caught in unique archive photographs of 70 years ago. The exhibition makes possible a comparison between then and now: happily, there is sometimes little change. However, as the title of the exhibition suggests, the important thing is how we conserve such places for future generations.

Greenpeace are benefiting from a limited edition poster, signed by Linda and presented (while stocks lasts) to all those donating over a certain amount. Environmental groups cover both flora and fauna: if FoE and CPRE are concerned with the former and Greenpeace with both, then Lynx and Animal Line are fauna specialists. But as Jonathon Porritt points out, if environmentalists needn't be vegetarian, a respect for animal life does go hand in hand with better use of the planet's resources: "Our current diet is by no means the most efficient way of feeding...five or six billion people...We use a vast amount of protein by feeding it to livestock which is then killed and eaten. If we used the grain of soya directly for human consumption we'd have a far more efficient use of...resources".

Lynx, of course, campaigns against the fur trade. A new, hard-hitting campaign was about to start at presstime, combining two pictures in a single poster. One, of a dead fox in a trap, is captioned 'Poor bitch'; the other, Linda's study of a woman in fox fur and hat, is captioned 'Rich bitch'. Needless to say, all concerned gave their services free.

Animal Line, if not a charity, is non-profit making and dedicated to promoting the relationship between humans and animals, stressing individual responsibility (which is where vegetarianism comes in) and the education of children. As with all Lynx's work, Animal Line's current campaign concerns suffering which has nothing to do with man's liking for meat.

Monkeys are used for tourist entertainment on the beaches of Spain and it's not only their dignity that's hurt. To keep them docile, they are drugged and bullied. Performing monkeys are illegal, but enforcement is a tricky matter, so Animal Line have founded a sanctuary at Wool in Dorset.

Nine monkeys are there already: the latest recruit had 50 cigarette burns on his face and several have had their teeth pulled. There are 100 still on the beaches; Animal Line have offered to take them all. £80,000 is needed to build a new enclosure and you can adopt a chimp for £50 – group adoption is £100. A 'Chimp rap' record is due from Holland to aid the cause!

Linda is a patron of Animal Line, whose directors are *Bread* scriptwriter Carla Lane and actress Rita Tushingham. The charity can be contacted at P.O. Box 10, Ryde, Isle of Wight, PO33 1JX, U.K. They also have a Phoneline (0898 444058): remember, they cost 25p per minute off-peak, more at other times. Geoff Francis told us what they have on offer.

"I put together a *Celebrity Vegetarian Cookbook* last Christmas, published by Greenprint and including Paul and Linda's green pea soup recipe. Linda recorded it for the Phoneline – we hope she'll use the Phoneline to promote her new book. You can get the Greenprint book from us for £7.50 post paid: proceeds go to malnourished children in the Third World.

"Linda's done a set of eight black-and-white post cards for us, including a pair of vultures, a horse running in the snow and Murdoch, Paul and Linda's bearded collie: they're not all 'pretty' by any means. We can offer them to *Club Sandwich* readers at 25p each post paid. We'll have a T-shirt with a picture of Linda soon and an SAE will get you a car sticker."

PHOTOGRAPHS BY EUGENE ADEBARI, PETER MOUNTAIN, KIM KNOTT, JOHN WELSBY, BILL BERNSTEIN, JAMES MERRELL, RICHARD HAUGHTON AND REX FEATURES

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